622 Chunut; Tipwatswat, Tokelyuwich, Wowol; Halha´lis (Joe Thomas; José) Nutuwich moiety, Tachi. Pohasa's son died before he was old enough to officiate as a chief, and Tipwatswat (Charlie Thomas)[57] succeeded Pohasa in importance. Some years later Tipwatswat wanted J.A. to be a tiya because she was a paternal niece of Pohasa. This suggestion she rejected "because she would have to entertain visitors and strangers and she had no man to protect her from doctors." Wep:s, J.A.'s brother, acted as a tiya on ceremonial occasions.

The last Tachi chief of importance, Kanti, had no children, brothers, or sisters that J.A. can recall. When he was very old he gave a feast at which he selected three men and two women, all of chiefly lineage, to continue the duties which yet remained to them in their disintegrated culture. Motsa, whose father had been a Tachi chief and who was himself already known as a chief of dubious personal repute, was maternal "nephew" (mother's cousin's son) to Kanti. He was said to be about Kanti's own age; Kanti selected him as a successor. The other four were Sokai (Joaquín), a Tachi; Gomep:s (George García), a Wolasi, and his sister, Watsmat; and Yaowatat (Tachi) a daughter of the Tachi chief, Joe Thomas.

Estudillo mentions four Tachi chiefs, Mariano Tiesar, Goolill, Cullas, and Chilaxas, and two Nutunutu chiefs, Taija (perhaps a corruption of tiya) and Chata, his nephew, and a chief of the Wimilchi, Coytisa. Three chiefs from the same region he assigns to two unidentifiable villages or tribes, Guchita (or Guchaita) and Hocha of Guchetema, and Guchalne of Tatagui.[58] This was in 1819.

J.A. did not know of Lučuši, the chief at Telwey:t.

624 202 The official messenger (wina´tem) had much the same duties as in the foothills. Both chiefs and shamans had these assistants, being called respectively, ti´yan winatem and a´ñutun winatem. While J.A. says that Dove was the totem for either class of messenger, she has at other times stated that Roadrunner (o´ioi) might also be a messenger's totem.

[616] Moiety distinctions did not hold for chief's messengers, who served a chief irrespective of his moiety. J.A.'s husband, Tsupa, a Tokelyuwich Tachi (Hutsammi), said he "sometimes didn't know which side he belonged on because he was a tiya's winatum."

● [293] A chief's messenger, when going on an official visit, carried a long cane called site´lami, to the top of which was attached a strand of beads. (J.A. could not say what became of this strand but implied that it was left somewhere.) On entering a village he went directly to the chief's house where he was

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[57] Joe Thomas and Charlie Thomas are not related.

[58] Gayton, Estudillo, 78,80.

769 special mourning singers (ahe´n:č) sang in the early morning and evening; there were criers (pa´´ič) also. Everyone who felt like it would join the singers and criers in their activities, which were of short duration. The singers would put out their hands and the mournful sounds ceased. During the six days of the affair men could play pole games, but no other games.

J.A. gave the order of rituals for the Annual Mourning Ceremony thus: huhuna (Huhuna), guksai (Guksai), heswas (shamans' contest), ma´tek pa´hat ("big" cry), tsumo´lwas (ceremonial washing), hatim (pleasure dance with women participating), and kam (doctor's dancing with songs).

On the third day the Huhuna Dance was given. The performer, who was not a shaman, [293] was dressed entirely in a full-length costume of feathers. A net closely covered his face and head, and to it were affixed two abalone discs which covered the eyes, and two feather horns resembling an owl's "ears." He had a bone whistle in his mouth and carried a little stick (see fig. 8, c). He went around the dance space and found money. (J.A. says he could see in spite of the shell discs, i.e., naturally, not magically.) A winatum had built a fire, and by it a doctor prepared his shot to kill Huhuna. It appeared to the spectators that Huhuna was unaware of his fate: they wept. When the doctor propelled his invisible shot and Huhuna fell unconscious, a winatum carried him aside. The doctor sucked out the shot, spat it on a tray; the winatum burned the intrusive matter. On Huhuna's revival the weeping ceased.

The people who were giving the mourning ceremony paid Huhuna [and the doctor, presumably]. When J.A. was a little girl she attended a Tachi (?) mourning ceremony where Tsewa (Joe, a Tachi of Nutuwich moiety) performed the Huhuna Dance; she does not know who the doctor was. Another time, twenty years ago, she saw the dance at Tule River Reservation; and again she saw it at a mourning ceremony in Drum Valley (Wukchumni territory) where it was followed by a Guksai Dance. Inferentially it appears it was not normally part of a Chunut mourning ceremony.

769 On the fourth day of the mourning ceremony
756 the doctors' contest (he´swas) took place in midafternoon. There was no preliminary or little contest as there was in the foothills. The contest began with the making of airshot (tu´yus sa´m:n, airshot make). In the dance space, which had no special name or enclosure, the doctors' winatums had built fires for each doctor. Soaproot (to´hot) and "some other root that has little spines all over it, from the lake" were put on the fire to make the shot, but nothing visible resulted. At Pisras, and also at Ciau (Kingston) three doctors were on each side and, in the center, one powerful

1: Gayton E-5 (1925-1930) 1948 NS29 Yokuts NS29
[P. 68] Western Mono NS25

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Fig. 8. Yokuts and Western Mono ceremonial dress. a, Waksachi male dancer at naming ceremony. b, woman dressed for any ceremony. c, Huhuna costume. d, shaman in full regalia. (Reconstructed from descriptions, photographs, and museum specimens.)

292 and shells added to the effect.[164] Such dress was not exclusively a shaman's but might be
[426] owned by any person who had need of it, for instance, a singer. Men borrowed shirts and hats when participating in dances or ceremonies.

292 The feather skirt was called čo ñiš (M.
237 and M.P.), like the woman's fibre apron.[165] This was composed of strands of string into which owl down had been twisted. Each strand was tipped with a flicker (šipoi ʻʻʻits) feather. The skirt had a belt of its own from which the strands were suspended, but over this was worn another belt with beads woven into it (koikoi).

The headdress had two parts. The central part (ču) was an upright bunch of magpie tail feathers, surrounded at its base with white owl feathers; and, next, a thickset buttress of short black crow wing feathers. The second part (se ʻma) was a fat fluffy crown of black or white owl breast feathers. The one pictured was of pure white and brushed lightly with red paint.[166]

293 In the ear lobes were worn falcon quills
237 (poʻ) surrounded with quail crests.

Necklaces (walat) of small disc beads, the long humana beads, and abalone pendants were worn.

A bandoleer of koikoi carried eagle-feather pendants. Such little bunches of feathers, eagle or flicker, would hang from the neck or down the back, or swing from the wrists and upper arms of a doctor in full dress. A bandoleer of flicker quills was a rare prized ornament.

Around each wrist were weaselskin bands (sau ʻnːt). These carried special supernatural power. Weaselskin bands or bunches of feathers were often fastened below each knee. There were no ankle ornaments, and the feet were unshod.

Ornament

386 Paint.---Three colors of paint were used by
302 the Wukchumni and Gawia, as among other Yokuts. The red paint (ho ʻyːn, J.B., M.L.; red color, pači ʻkan, J.B.) was an earth obtained at Wa ʻwun between Badger and Aukland. It turned red when burned (possibly yellow ocher or cin-
[177] nabar). Red paint was not newly introduced at the Ghost Dance (as claimed by Powers) (J.B.). Black paint (kadi ʻan) was a grey earth which
[757] turned black when burned. It was used as a salve for sore eyes and rectum. White paint

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[164] The following description and reconstruction in fig. 8, d, are based on a photograph of M.P.'s uncle which I was not permitted to have copied. M.P. described each item of the costume as she recalled it.

[165] Kroeber gives chohun; see Handbook, 508, pl. 42.

[166] See also, ibid., 508, fig. 44; and Holmes, pl. 35, wherein is shown a shaman's head net, feather headpieces, ear ornaments, hairpin, and shell-trimmed bandoleer.

624 dressing them in ceremonial regalia, applying paint on their faces and bodies, caring for their paraphernalia during ceremonies, removing and destroying the causes of a sickness extracted from a patient, collecting the shaman's fees for a display or curing.

The following is largely from M.L.

622 The Gawia and Yokod had the same offices
624 and duties of chiefs and winatums as had the Wukchumni and Yaudanchi. Doctors had winatums of their own. A chief or a winatum looked just like any other citizen of his village; he had
[293] no special mark or manner of dress. But when traveling a winatum always carried a long slender cane which was not decorated. When he entered another village, he went directly to the chief's house. He was paid by the parties at both ends, i.e., by the chief who sent him and the one who received him.

A chief always sent his winatum from house to house to announce a mourning ceremony or any other news that was to be made public. He would send him to a family with a special message, say, with a request that they cease quarreling, and people sent back word to the chief by the same means.

624 When a winatum arrived at a village, he
209 went directly to the chief's house. A mat was set out for him in front of the house and food was brought to him. He must eat some of the food, but it was not imperative that he finish it. He was joined by the chief and, when he
[437] was through his collation, gave his message. If he had money for exchange he produced it or, if a loan was to be discussed, he kept the money until the chief and his associates were
[293] ready to accept. His money he carried in a purse or sack called guŝta´la. This was a complete skin of a wildcat (tu´ñod), fox (a´dja), or tree squirrel (si´nsañwide´'it) cured with the fur still on. The head of the skin was pulled up under his breechclout at the left hip. The sack full of money was kept under his neck to protect it.[230] A winatum who stayed the night remained as the chief's guest: he did not go to the local winatum save as a visitor to pass the time of day.

624 For a forthcoming Annual Mourning Ceremony, or for lesser affairs, the winatums made all the arrangements, secured performers, planned the food, wood, and water supply. The number of winatums in a village "depended on the size of the winatum's family," there was usually but one winatum's lineage in a village. The winatum was not a personal servant to the chief but could be called on by anyone for assistance -- provided they paid him for his
[574] services. When the Yokod, Gawia, or Chunut
[571] visited the Wukchumni they brought their own winatums. Visiting winatums "all helped each other" under the direction of the local head winatum. When a chief had some project on hand

[230] Neck-rests and pillows were a joke to informants who were told of such articles among other people.

769 would be on the third day if on the fourth there was to be a preliminary or informal contest between shamans, as was usual if the ceremony was a large and impressive one. Otherwise the Huhuna Dance was reserved for the fourth day and "nothing special" happened on the third other than the morning and evening singing and display of dolls and gifts. J.P. said that the Huhuna Dance might be given any day and repeated, from the very outset, if people wanted it, but certainly this was not the customary [541] practice. The Huhuna Dance could be performed at any time out of its ceremonial context and was a favorite method for both entertainment and money-making at any season of the year.

M.L. gave the following account; in so doing she particularly had in mind a performance at a mourning ceremony given by her father-in-law, Muṭoñi, at Diapnuša. A few interpolations are from J.P.

769 A Huhuna Dancer was not a shaman (añtu)
535 (although he might be) but had Owl (hutu·du)
[613] for a family totem. M.L. thought this "went in families but had to be dreamed about as well" [as being the family emblem]. She thought all tribes had the dance. Although it was a regu-
[541] lar part of the Annual Mourning Ceremony, "it could be done at any other time if a man wanted to make some money or other people wanted to see it." The shaman who entered at the end might be "any kind," provided he had the power of making airshot. M.L.'s stepfather, who took part in the dance at Diapnuša, was a Rattlesnake shaman. A Huhuna of any tribe could engage in the affair during the mourning ceremony, i.e., he was not necessarily of the reciprocant [gu'ui] tribe. But the killing shaman was always of the host or local tribe. The
[237] usual costume consisted of an ankle-length, sleeveless dress of netting covered with eagle, crow, buzzard, and o'ow·its [?] feathers. On the back were little sticks painted red and so strung together that they rattled as the wearer danced. A headdress of netting covered with owl feathers had two little peaks to resemble an owl's head. The eyes were not covered, al-
● [293] though J.P. and S.G. said that abalone shell discs were sewed over the eyes on a net which covered the face. On each wrist hung a swinging bunch of feathers (so·n·il). The man held an eagle bone whistle in his mouth, and in each hand carried a slender rod about eighteen inches long (fig. 8, c).

At this dance at Diapnuša two Yokod men were the Huhunata (pl.). They went off to opposite sides of the village to don their costumes. While they were gone, money provided by the local chief was hidden in various spots around the assembly space -- in a sack of acorns, in the crevice of a shade, or in the ground.

One or more singers accompanied the dancing performance.

1: Gayton E-5 (1925-1930) 1948 NS29 Yokuts NS29
[P. 178 a] Chuckchansi

291 used a little sharp stick run through the overlapped front corners "just like a pin."

All informants said moccasins were little used; most people went barefoot (as do most children today). Moccasins were used only when walking a long distance. These were in two parts, a sole and upper, and were decorated with beads or bones which were tied on. Possibly a sandal type was known, for F.M.'s interpreter, said "Some who knew real how would make them like yours [Oxfords, i.e., a moccasin with solid upper], and some would just put straps like."

293 For dress occasions or dancing, eagle, bluejay, and woodpecker feathers were arranged around the head and neck, said J.R.

Tattooing was indulged in by Chukchansi
304 women, who so adorned the breast, abdomen, arms and legs, according to Kroeber.[85] [Inferentially, the chin was tattooed as usual.--A.H.G.]

Foods

252 Acorns.---Two accounts of the treatment of acorns were given, the first by Jack Roan with Polly Roan interpreting, the second by Nancy Wyatt, Marian and Lillian interpreting.

Acorns were picked when green; put on rocks to dry in the sun for about one week. Some were stored in sacks in the house, others in a granary covered with pine needles. At Picayune there were mostly white oak and water oak.

Black oak acorns were picked from the trees while green. Green acorns can be peeled, whereas ripe ones must be cracked. At the
[481] proper time about September, men climbed the trees and cut off the limbs.[86] Acorns fell off easily, were picked from the ground and put in commercial sacks. A barley sack holds nearly two hundred pounds. Before they had white peoples' sacks they used baskets. If a woman had no man to climb trees for her, she would do so herself. Picking acorns was an all-day job for many days, a month perhaps.

[512] Toward sundown the people went home and had their evening meal. Immediately after, the acorns were brought in and everyone in the family sat around peeling them. They would finish all they had got that day, which might yield two basketfuls. Next morning, before setting out, the women spread out the peeled acorns to dry on rocks. This procedure continued for a week or ten days; by that time the acorns on the trees were growing too ripe for peeling. Hence they were taken directly to
251 the drying rocks. When all were dried they
252 were stored, the peeled ones in sacks in the

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[85] Ibid.

[412] [86] Undoubtedly a misunderstanding: they had no wood-cutting tools. -- A.H.G.

1: Gayton E-5 (1925-1930) 1948 NS29 Yokuts NS29
EP. 201 b] Chukchansi

769 amined in this connection, as it contains more detail than is presented here.[134] Both Powers' and Kroeber's records are too lengthy to permit reprinting; neither contradicts any of Miss Thrall's material, given above. However, it may be noted that while Kroeber says "the use of effigies ... appears not to be participated in by ... the Chukchansi ...," Powers specifically states that "another woman had an image, rudely constructed of shawls and clothing to represent the dead woman, sister to Kolomushim."[135]

769 293 Besides the usual display of basket, beads, and feather finery at the ceremony Powers witnessed, there was exhibited an elaborate plume.

"But the most remarkable article was a great plume, nearly six feet long, shaped like a parasol slightly opened, mostly of ravens' feathers, but containing rare and brilliant plumage from many birds of the forest, topped with a smaller plume or kind of coronet, and lavishly bedecked through all its length with bulbs, shell-clusters, circlets of feathers, dangling festoons -- a magnificent bauble, towering far above all, with its glittering spangles and nodding plume on plume..."[136]

No such lavish ornament was described to me as part of the ceremonial paraphernalia of other Yokuts groups, yet presumably such were made and carried at mourning ceremonies in aboriginal times, for a comparable plume is reported from the Tübatulabal.[137] [171]

GAMES AND DANCING

Games

526 Football.---This was played between two goal posts. Two men from opposing sides each placed a foot on the ball. Then each tried to kick it toward his own team of three or four men who attempted to take [kick ?] it to the opposite goal.[138]

Hoop and pole.---This was especially a young woman's game. There were four or five on a side who attempted to hurl a hoop toward a goal by means of sticks.

525 Hand game.---This was played by both sexes, mixed or separate. Two pairs of cougar bones were used, one of each pair being marked with a black band. The plain bone was guessed for. Four people played in opposed pairs, each of the two having a pair of bones. The holders

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[134] Kroeber, Handbook, 501.

[135] Ibid.; Powers, 388.

[136] Powers, 388.

[137] Voegelin, Tübatulabal Ethnography, 70.

[138] Of the games recorded by Thrall only football and shell dice are omitted by Kroeber when referring to Chukchansi (Handbook, 539-540). -- A.H.G.

2: Kroeber E-5 (ca. 1918) 1953
NS29 Yokuts NS29

765 came to him, would buy himself free with a larger amount. Among all the Yokuts, parents and spouses were subject to this fast, and sons, daughters, and grandparents exempt; some tribes extended the practice also to brothers, sisters, or near relatives by marriage. [171] Burning the hair short in mourning is a practice which the Yokuts share with all Californian and many other American peoples. As is also usual, men sacrificed less of this adornment than women. The central Californian custom which required a wife to pitch her face and not remove same for a year or until the next annual mourning ceremony, has been reported only from the Chukchansi. The Yaudanchi mourners merely refrained from washing or scraping their face during the briefer period in which they ate no meat.

764 The body of the dead was not only bewailed but sung over and danced for by the bereaved and the professional mourners or *tongochim*. After each song the latter clapped their hands and the relatives, still standing up, resumed their crying.

The Tachi held a more elaborate ceremony, known as *tonochmin hatim*, "Tonochims' dance," on the occasion of the first gathering after a death. [293] In this the performers wear long false hair, made to project over the forehead like a beak. They represent long-billed birds called *yakeyaknan*, perhaps loons. They have the privilege of taking for themselves any property, which must be redeemed by the owners after the dance. They draw a mark on the ground; whoever crosses this is captured by them and thought to be unable to leave his imaginary inclosure. Even should he escape his watchers, it is believed some mysterious force would compel him to return against his will. Such a person must have his liberty redeemed by payment, else he is kept in confinement until the conclusion of the ceremony. This ritual would appear to have been a local custom.

769 Toward the end of summer an annual public mourning ceremony was held, called *lakinan*, *lakinanit*, or *tawadjnawash*. This undoubtedly had the greatest hold on the minds of the Yokuts of any of their rituals. It continued for several nights on lines similar to the crying, dancing, and singing over the unburied dead, the *tongochim* taking the same part. The last night ended in a spectacular climax with a destruction of property in honor of the departed, plus special features that varied from tribe to tribe.

Among the Yaudanchi, the mourners, who have been indoors or under a shade while the *tongochim* have been dancing, notify the latter, through the official herald, of their coming. [532] They then approach carrying frames or figures dressed to represent the dead. Standing inside the circle of singing *tongochim*, they sway the images as if to thrust them into the fire that burns in the middle. At the end of each song the *tongochim* clap and the mourners burst into wails. After daybreak the figures are finally burned, and beads, baskets,

2: Kroeber E-5 (ca. 1918) 1953
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and other property are tossed to the *tongochim*, who though already liberally paid, are entitled to keep all that they secure in the scramble. Other valuables are burned with the images.

The use of effigies is of interest because duplicated among many remote groups, but appears not to be participated in by such Yokuts tribes as the Chukchansi or Tachi. Among the latter, after dancing until morning, property is given to visitors through the medium of a sham fight in which they despoil the owners. After this the chief mourner, who has arranged the ceremony and provided food for the guests, wanders through the village crying.

Among the Chukchansi the ritual of the final night takes on many features of the corresponding practices of the neighboring Miwok, whose *yalaka* ceremony they identify with their own *lakinan*. There are two fires, one for the men, the other for the women. The chief is posted at the latter, whence he delivers loud orations, in a peculiar abrupt enunciation. Such "preaching," as the Indians now term it, is indulged in on ceremonial occasions also by the Pomo, the Patwin, the Maidu, the Mohave, the Luiseño, and no doubt most other tribes in the State. Around each fire dancing goes on in a contraclockwise circle, the men holding poles from which hang valuables, the women baskets, and the singers standing outside the circles. Once during the night, and again toward morning, the men and women change to each others' fires. Finally the displayed property is burned in the men's fire. This act is called *tulo* or *yuyahin*, and marks the end of the ceremony. After this the visitors are paid by the residents of the town for purifying them by washing them with water in which a scented plant, *mechini*, has been steeped.

A joyous aftermath during the ensuing day marks the definite cessation of mourning. This is the *ka'm* or *wotii*, meaning simply dance. The step of this, indeed, is the same as that practiced by the *tongochim* during the preceding funerary ritual, and in fact over the unburied dead. It consists of an alternate high lifting of each leg at intervals of a second or less and stamping it down with violence, the performers meanwhile standing still or traveling in a circle. On this occasion of pleasurable reaction the dancers are for the first time painted—the men black, the women red, among the Yaudanchi—and they wear, so far as they possess them, the most elaborate and distinctive of Yokuts regalia: high crowns of crow and long magpie feathers, and skirts of strings of eagle down. Among the Chukchansi the men line up in a row, the women behind them, both facing north. Man after man then pays a woman for taking her from her place, and the couple dance before the double row.

2: Kroeber E-5 (ca. 1918) 1953
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535 turesque spectacle when several tribes gathered at once; but it has
527 the appearance of being only a prelude.

CEREMONIAL PARAPHERNALIA.

292 The eternal yellow-hammer forehead bands of the California In-
237 dians are not lacking among the Yokuts; but the characteristic dance
[301] costume of these tribes comprised the *chohun*, a skirt of strings of eagle down, and the *djuh*, a tall headdress of tail plumes of magpies, encircled at the base by crow feathers (Fig. 44). The eagle-down skirt extends across the Sierra to the Shoshonean tribes as far east as Death Valley (Pl. 42). It has not been reported from any part
[171] of interior California other than the Yokuts, and in southern California its place is taken by a skirt of large eagle feathers. In this garment we have thus to recognize either a local development or an influence from the Great Basin. The magpie and crow headdress is found, with some slight variation, among the Maidu and Patwin; and it may accordingly be assumed for the intervening Miwok also, though not yet reported from them. With the Maidu, this ornament is part of the apparel of god impersonators, such as the *Sili* and Bear spirit; among the Yokuts, who do not indulge in such esoteric representations, it is worn in the mourning dance, in the complementary dance of rejoicing, and by shamans. It is a familiar fact that the same article or element of civilization is frequently utilized for widely different purposes, and in quite diverse connections or meanings, by distinct nations.

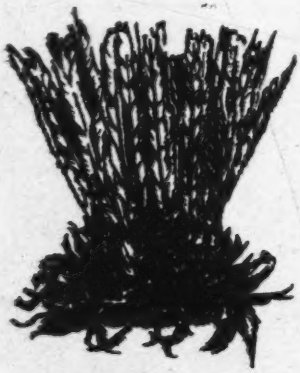

FIG. 44.—Yokuts dance headdress of magpie and crow feathers.

292 The *djuh* was held in place by a stick jammed through its base
237 and the hair as bunched under a tightly drawn head net—the usual
301 central Californian device for fastening large feather ornaments to the head. The *chohun* was made from the down of a large water bird, called *goldat* by the valley tribes, when they experienced difficulty in securing a sufficient supply of eagles. Sticks tipped with the showy crest feathers of the mountain quail were passed through the pierced ear lobes.

293 Two other ornaments were much used by the Yokuts: the *wachum*
237 and the *wotsut*. The former was a loose bunch of feathers carried
301 in the hand and swinging with every motion; the latter, a belt, also worn as leg band, of strings of twisted hair cut off by mourners. This

2: Kroeber E-5 (ca. 1918) 1953
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hair belt recurs as far to the north as the Shastan tribes. Its distribution is likely to have been continuous over a wide area, but there are reports of its use from only a few points.

The dance rattle was the same cleft stick as prevails over all of central California; likewise, the cocoon implement was associated with the shaman. The deer-hoof rattle of parts of northern California and the turtle shell and gourd instruments of the south were unknown. The flute was the usual tube, blown from the end over its edge; the holes were commonly four, grouped in pairs, but without definite rule as to relations of distance. (Pl. 43, *b*.) It was thought to have been invented by the falcon. Drums were not employed by the Yokuts: the foot drum of the Sacramento drainage appears to be part of the dance house. The bull roarer was called *himhimna*, *huhuudech*, or *hmhm'udech*. It was a toy; but whether it had other purpose and potency is not known. (Pl. 44.)

PRAYERS.

Short prayers in fixed form are spoken on a variety of occasions and are evidently a definite element of Yokuts culture.

When there is an eclipse, this is said:

> Leave me a little of the sun!
> Do not devour it altogether from me!
> Leave me a little!

If one wishes to drink of a strange body of water, he says:

> Let us live long in this world!
> This is our water!

The dead are addressed thus by the Tachi:

> You are going to another land.
> You will like that land.
> You shall not stay here.

There is here an expression of the world-wide sentiment that the career of the departed in this world is finished, that the break is final, and that any attempt at return can only be disastrous to the living and is not desired.

As the language knows no exhortative of the second person, nor any form corresponding to our precative "may," these speeches are either in the unvarnished command of the imperative or direct statements in the indicative mode.

One of the most usual Yokuts offerings is tobacco; another, at least among the hill tribes and those of the south, is eagle down.

The ritualistic number of the Yokuts is most often 6, sometimes 12, not infrequently 7; 3 occurs occasionally, but it is not certain whether with any sense of significance. The universal 4 of the north central tribes, and the 5 and 10 of the northwestern Indians appear to be meaningless to the Yokuts.

3: Latta Y-5 (M[illegible]1948)1949 NS29 Yokuts NS29

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[p.202]

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

Sinel, a Tachi medicine man and rain-maker from the north shore of Tulare Lake. He was born and died at the old Tachi village of Walu, southeast of present Lemoore. His medicine costume is authentic, except for the wire belt and the beaded band worn diagonally across his chest. The wristlets and necklace are made of primitive periwinkle shell and soapstone beads. The large spangles are of abalone shell. The top of the headdress is made of magpie tail feathers, surrounded by a string of fine, down-covered feathers from the breast of the eagle. Next below is a mass of split crow tail-feathers and around the brow is a down-covered band. In the older days Sinel's face and body would have been painted black, his face decorated with large dots and his legs and arms with stripes of pure white paint made of native chalk. The ear ornaments are made of sparrow hawk and flicker feathers, the batons of red-tailed hawk and sparrow-hawk feathers. The skirt is made of milkweed strings into which have been twisted down from the breast of the eagle. The tips of the skirt strings have tied to them the tips of the tail feathers from the red-tailed hawk. Photo furnished by Mrs. Mary Pohut.

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[p. 203]

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

159
769
[539]

Ah-hah-now'-uh *We-ah'-hah*
Ah-hah-now'-uh *We-ah'-ah-hah*
(We are crying)
Wuk'-e le'-o *We-ah'-ah-hah*
(We cry again) (We are crying)
Ah-hah-now'-uh *We-ah'-ah-hah*

When the song was done they all clapped their hands together and pointed at each other in time with each other.

They had men to lead the singing. All the people sang together. The lead singers were called *Ah-ha'-nitch*. We paid them to sing. There were about six at my father's Lonewis. They were painted black on their face, and stomach, too. They had white spots on their face and white stripes across their stomach. [533] [302]

All of the time until the Lonewis was over, all day and all night, some one was singing, someone was crying, someone was dancing.

The second night the *Hohuno* (Ho-hoo'-no) danced. This was the first night the big fire was lit. Hohuno was dressed in a long pretty blue dress that covered his head and reached to the ground. The Winatun dressed him. We children were all afraid of him. His Indian name was *Huyupah* (Hoo-yoo'-pah).

The part of the dress that went over Honuno's head was made of the smooth skin and feathers from a fish crane. It fitted close to his head and was so smooth not a feather was out of place, except two feather horns on each side like a horned owl. On the front were fastened two large round pieces of abalone shell for eyes. They were just above his eyes. He had peek-holes right under them. When he came close to us he would lean over and look at us with those big eyes and we would almost die. 159 769 292 237

From the shoulder down the dress was loose. Long, blue wing feathers from fish cranes were fastened to a loose skirt of strings. These feathers could swing loose as Hohuno danced. They were fastened about the middle so they would fly around like birds when he danced.

On his back, fastened across his shoulders, was a stick. About ten short pieces of bamboo hung loose from the stick. The pieces of bamboo were the size of a pencil, maybe a little bigger. When he danced, Hohuno would jerk his shoulders and make the bamboo sticks rattle together. 159 769 293

7:Powers J-5 (1871-1876) 1877 NS29 Yokuts NS29

769 [30] had toiled for months, perhaps for years, circled and furred with hundreds of little quail-plumes, bespangled, scalloped, festooned, and embroidered with beadery until there was scarcely place for the handling; plumes, shawls, etc. Kolomusnim had a pretty plume of metallic-glistening ravens' feathers in his hand. But the most remarkable article was a great plume, 769 237 293 nearly six feet long, shaped like a parasol slightly opened, mostly of ravens' feathers, but containing rare and brilliant plumage from many birds of the forest, topped with a smaller plume or kind of coronet, and lavishly bedecked through all its length with bulbs, shell-clusters, circlets of feathers, dangling festoons—a magnificent bauble, towering far above all, with its glittering spangles and nodding plume on plume contrasting so strangely with the tattered and howling savages over whom it gorgeously swayed and flaunted. [532] Another woman had an image, rudely constructed of shawls and clothing, to represent the dead woman, sister to Kolomusnim.

769 786 152 The beholding of all these things, some of which had belonged to the departed, and the strong contagion of human sorrow, wrought the Indians into a frenzy. Wildly they leaped and wailed; some flung themselves upon the earth and beat their breasts. There were constant exhortations to grief. Sloknich, sitting on the ground, poured forth burning and piercing words: "We have all one heart. All our hearts bleed with yours. Our eyes weep tears like a living spring. O, think of the poor, dead woman in the grave." Kolomusnim, a savage of a majestic presence, bating his garb, though a hesitating orator, was so broken with grief that his few sobbing words moved the listeners like a funeral knell. Beholding now and then a special friend in the circle, he would run and fall upon his knees before him, bow down his head to the earth, and give way to uncontrollable sorrow. Others of the mourners would do the same, presenting to the friend's gaze some object which had belonged to the lamented woman. The friend, if a man, would pour forth long condolences; if a woman, she would receive the mourner's head in her hands, tenderly stroke down her hair, and unite her tears and lamentations with her's. Many an eye, both of men and women, both of mourners and strangers, glistened in the flickering fire-light with copious and genuine tears.